



FIG. 1.—DETAIL OF FRESCO FROM POMPEII.

ΙΥΓΞ, POMBOΣ, *RHOMBUS*, *TURBO*

[PLATE I.]

THE student of Theocritus who wishes to know what is the ῥόμβος plied by Simaetha at l. 30 of the second Idyll will find it identified in the scholia with the ἰυγξ of the refrain; and of all the modern commentators who express an opinion, Legrand is alone in questioning the identification. And yet to the attentive reader it should seem more than questionable. It will be well to begin with an examination of the passage.¹

The incantation of Simaetha, who might say, with Tibullus (1. 5. 16), *uota nouem Triuiæ nocte silente dedi*, consists of nine terms, each of four verses, framed and articulated by the intercalary verse, ἰυγξ ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἀνδρα, of which there are therefore ten occurrences. The type to which the terms of the incantation in the main conform is given in the first two quatrains—(1) *Strew barley-groats on the fire and say, 'I strew the bones of Delphis.'* (2) *I burn bay-leaves: so may Delphis burn.* It consists, that is, of a magic act, accompanied by a prayer or by a statement equivalent to a prayer. But the theme having been fixed by the two

¹ For the analysis of the incantation see M. C. B. L. Gildersleeve, p. 315). Sutphen, *Magic in T. and Vergil (Studies in Honor of* J.H.S.—VOL. LIV.

opening terms, Theocritus introduces variations. The whole incantation may be briefly set out as follows:

	Act.	Prayer.
1 (18-21)	Barley burnt	I burn Delphis's bones
2 (23-26)	Laurel burnt	So may D. waste
3 (33-36)	Husks burnt	—
4 (38-41)	—	—
5 (28-31) ^a	Wax melted	So may D. melt
^b	Rhombus whirled	So may D. turn about my door
6 (43-46)	Libation	May D. forget my rivals
7 (48-51)	—	May D. come to my house
8 (53-56)	Fringe of cloak burnt	—
9 (58-62)	Θρόνα kneaded	I knead the bones of Delphis.

It will be observed that in terms 3 and 8 the prayer is missing, in term 7 the act; but all may be easily supplied. In 8, where the act concerns a personal relic of Delphis, the prayer breaks down in a groan, but it is presumably akin to that in terms 1 and 2: in 3 it must be *thou that canst move Hell's adamant and aught else as stubborn, move the stubborn heart of Delphis*.² The missing act in 7 is the burning or other magic treatment of the plant *hippomanes*. In term 4 the rite has slowed down at the approach of the goddess: Simaetha notices that the silence which is a necessary condition of success³ is present in all outside herself, but there is neither act nor prayer. The quatrain which follows⁴ contains, in compensation, two acts and two prayers: and after this marked variation from the type, term 6 repeats in its simple form the theme given by terms 1 and 2. It is repeated again in the ninth term, where, as in term 1, the act is delegated to Thestylis and the prayer replaced by a statement: and these resemblances, which warn the hearer that the incantation is ending, are reinforced by a verbal echo—21 πάσσε καὶ λέγε τὰ Δέλφιδος ὅστια πάσσω, 59 ὑπόμαζον καὶ λέγε τὰ Δέλφιδος ὅστια μάσσω. The nine quatrains of the incantation, as has been said, are articulated by the refrain, which resembles them in content, for the prayer *bring me Delphis* must be accompanied by the appropriate action with the ἵυγξ. The intercalary verse therefore conforms to the act-and-prayer pattern of the quatrains. The whole passage, in short, is composed with the most elaborate artifice, in face of which it seems remotely improbable that the ἵυγξ which serves as a recurrent interlude to separate one spell from another should reappear under

² The χαλκῆον of this quatrain is rightly understood by the scholiasts: it is not part of the incantation but what the magic papyri call a φυλακτήριον. The magician who has raised an evil power is in danger unless he averts it from himself. Simaetha, warned of Hekate's approach by the barking of dogs, takes personal precautions. So in similar circumstances says Jason, ἀπεχθέα χαλκὸν κρούων ἐλλισάμην (*Orph. Arg.* 965). Alex. [Aphr.] *prob.* 2. 46 (Ideler, *Phys. Gr. Min.* 1. 65) κινούσι χαλκὸν καὶ

σίδηρον ἄνθρωποι πάντες ὡς τοὺς δαίμονας ἀπελαύνοντες, and the clashing of metal for apotropaic purposes at eclipses is familiar: cf. n. 26. Similarly at 62 Thestylis is to spit as a φυλακτήριον.

³ Cf. *CR.* 39, 18.

⁴ ll. 28-31 are so placed both in K, the best MS., and in the Antinoe papyrus. The analysis seems to me to make it certain that this is their true position.

another name as one of the spells—that a bit of the frame should be mixed up with the picture.

The identification of ἰυγξ and ῥόμβος is not confined to commentators on Theocritus, and the statements of scholia and ancient lexicographers are so confused that the confusion of modern authorities is pardonable.⁵ The most industrious of scholiasts may be forgiven for imperfect acquaintance with the practices of black magic, and it is little wonder if their descriptions of these unfamiliar implements leave, as they do, some problems which seem insoluble: still, I think that our confusion is greater than it need be, and the aim of this paper is to clear some part of it away. First, then, for the ἰυγξ.

Ἰυγξ is, in mythology, a nymph who by her spells captured the affections of Zeus either for Io or for herself and was turned by Hera either to stone or into the bird ἰυγξ, the wryneck, *torquilla*. The use of the bird in magic is probably due to the curious writhing movements of the neck in the pairing season, which were thought to attract the bird's mate. The bird was spread-eagled on a wheel and the wheel made to revolve, thereby drawing the person whom it was desired to attract. This invention is ascribed by Pindar to Aphrodite: *Pyth.* 4. 214 ποικίλαν ἰυγγα τετράκναμον Οὐλύμπόθεν | ἐν ἀλύτῳ ζεύξαισα κύκλῳ | μαινάδ' ὄρνιν Κυπρογένεια φέρειν | πρῶτον ἀνθρώποισι. The word is used also for a magic wheel with no bird attached to it (as presumably in Theocritus), and, as early as Pindar and Aeschylus, metaphorically for *desire* (*Nem.* 4. 35, *Pers.* 989).⁶ An anonymous Alexandrian epigram contains the dedication of such a magic wheel: *A.P.* 5. 204 (205) Ἰυγξ ἡ Νικοῦς, ἡ καὶ διαπρόντιον ἔλκειν | ἄνδρα καὶ ἐκ θαλάμων παῖδας ἐπισταμένη, | χρυσῷ ποικιλθεῖσα, διαυγέος ἐξ ἀμεθύστου | γλυπτῇ, σοὶ κεῖται, Κύπρι, φίλον κτέανον, | πορφυρέης ἀμνοῦ μαλακῇ τριχὶ μέσσα δεθεῖσα, | τῆς Λαρισαίης ξείνια φαρμακίδος.

With this information it is easy to identify the object, for it is frequently represented on vases and other monuments. It is a spoked wheel (sometimes it might be a disc) with two holes on either side of the centre. A cord is passed through one hole and back through the other; if the loop on one side of the instrument is held in one hand, the two ends (which it is convenient to join) in the other, and the tension alternately increased and relaxed, the twisting and untwisting of the cords will cause the instrument to revolve rapidly, first in one direction and then in the other. It is a common attribute of Eros, especially on Apulian vases, and is seen in use on one end of a gold bobbin of the late fifth century B.C. (Pl. I,

⁵ On ἰυγξ and ῥόμβος see Daremberg and Saglio *s.v.* *Rhombus*, Pauly-Wissowa and Roscher *s.v.* Ἰυγξ, Smith, *Dict. Ant. s.v.* *Turbo*, A. Abt, *Die Apologie d. Apuleius*, p. 104, R. Dedo, *de ant. superstitione amatoria*, p. 17, S. Eitrem, *Opferritus*, p. 55, Thompson, *Glossary of Greek Birds*, p. 71, *Ber. K. Sächs. Ges. d. Wiss.* 6, 256, *JHS.* 7, 157, Voss on Virg. *B.* 8. 68. I have not thought it necessary to discuss the very varied opinions expressed in these places and in the commentaries on Theocritus.

The origin of the ἰυγξ-wheel is discussed in A. B. Cook, *Zeus*, i, p. 253.

⁶ Phot., Hesych., Suid., *s.v.*, Schol. Pind. *Nem.* 4. 35 (56), *Pyth.* 4. 214 (381), Theocr. 2. 17. The small birds not infrequently depicted in domestic scenes (*e.g.* in fig. 2) have been called wrynecks, but on quite inadequate grounds. Even the bird which brings an ἰυγξ to Aphrodite (Minervini, *Mon. Ined.* T. 18) is rather a dove than the instrument's eponym.



FIG. 2.—FROM A HYDRIA BY THE MEIDIAS PAINTER.

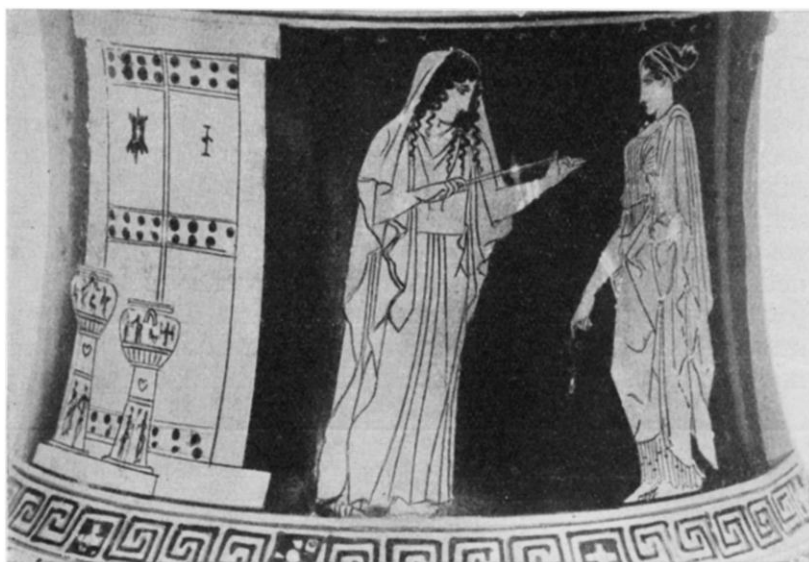


FIG. 3.—FROM A PYXIS BY THE ERETRIA PAINTER.

centre),⁷ in certain small figures of Eros used as earring or necklace pendants (Pl. I),⁸ and in a fresco of Ares and Aphrodite from the *Casa dell' Amore Punito* at Pompeii (fig. 1).⁹ On a Meidian hydria in Florence Himeros operates it under the nose of Adonis, who lies in Aphrodite's lap (fig. 2),¹⁰ and it is sometimes used also by women in scenes connected with marriage (fig. 3).¹¹ In the Apulian examples there are usually rounded or pointed projections from the edge of the wheel (fig. 4);¹² in the other examples the wheel is always in motion and this detail therefore cannot be observed. Fig. 5 shews two specimens made for experimental purposes,¹³ fig. 6 the first of them in operation.

I do not know whether this instrument is still in use anywhere for magical or religious purposes, but it is a fairly familiar toy in England and elsewhere,¹⁴ and its Arabian counterpart is pleasantly described by C. M. Doughty in *Arabia Deserta* (ch. 15): 'Some have a toy, *ferneyny*, of a shard pierced with two eyes, and twice stringed with a sewing thread, that the mothers spin finely for them of their best camel down; this stone or else it is a shive of wood, is slung in the midst, and with a cast in the air they twist up the two threads into a double twine, and then drawing out and slacking, their gig spins with a loud whirring.'

The *ιυγξ*, then, is a wheel or possibly a disc. The *ρόμβος*, like the *ιυγξ*, is an instrument for attracting (*e.g.* Luc. *Dial. Mer.* 4. 5), and is used also in Dionysiac mysteries, as the *ιυγξ* is not said to be.^{14a} Seeing, however, that it has given its name to an equilateral parallelogram, it would be strange if it were naturally wheel-shaped, and one set of glosses enables us to identify it with quite a different instrument. Schol. Clem. Al. *Protr.* p. 15 P writes, on the respectable authority of Diogenianus, *ρόμβος*: δῖνος, κῶνος, ξυλάριον οὗ ἐξήπται τὸ σπαρτίον, καὶ ἐν ταῖς τελεταῖς ἐδονεῖτο ἵνα ῥοιζῇ. The last clause must refer to *ρόμβος*, not to *κῶνος*, for the words occur again, though without the name of Diogenianus, in

⁷ *BM. Jewellery* 2067; cf. Furtwaengler-Reichhold 3, p. 333.

⁸ *Ib.* 1670-3, 1946. A similar earring in Berlin, Hadaczek, *Gr. Ohrschmuck*, Abb. 53, R. Zahn, *Ausstellung von Schmuckarbeiten aus d. St. Museen*, p. 58.

⁹ From Herrmann, *Denkm.* Taf. 2; cf. L. Curtius, *Wandmal. Pomp.* p. 249.

¹⁰ From Milani, *Mon. Scelti*, T. 4: near the end of the fifth century.

¹¹ Pyxis, London E 744, by the Eretria painter, about 430 B.C. (Furtwaengler-Reichhold, 1, T. 57). The main scene on this pyxis—a woman dressing—is shewn by the marriage-vases to be the preparation for a wedding, and the Nereid names of the ladies place it in the house of Nereus, though it is treated otherwise as an Athenian domestic scene. Cf. *AM.* 32, p. 92. In fig. 3 the strings are looped round the left thumb and right index finger: on a fourth-century Apulian situla in the Villa Giulia (*CV. Villa Giulia*, IVDr, pl. 1 and 2. 2) Eros uses both thumbs: in fig. 2 Himeros holds the strings in his hands, as does Eros in the fresco.

¹² From London F 373, F 409, F 458.

¹³ They are made of three-ply wood. The extra holes were to ascertain the best position for the strings, and shewed that unless the holes are quite close together the instrument is difficult to spin. If the wheel has a smooth edge, the instrument makes no more than a faint whir: with a serrated edge an agreeable windy whistle may be produced. A similar sound may be made by spinning a diamond-shaped instrument in the same way—a fact which may seem to some, though it does not to me, to provide a solution of a difficulty to which we are coming.

It may be mentioned that where the *ιυγξ* is represented in use, it usually looks more like a ring than a wheel: that is because the rapidly rotating spokes are not drawn: cf. fig. 6.

¹⁴ The Cambridge Museum of Archaeology and Ethnology has examples from Portuguese E. Africa and from Greenland.

^{14a} Cf. however Hesych.: 'ιυγγίης' ὁ Διόνυσος, Cook, *Zeus*, 1, p. 258.

Hesychius s.v. ῥόμβος, and the *Etymologicum Magnum* gives as one explanation of the word μυστικῶς σανιδίῳ ὃ στρέφουσιν εἰς τὸν ἀέρα καὶ ἦχον ἐμποιοῦσι. The scholiast's note, therefore, though it has been otherwise punctuated, contains three definitions of ῥόμβος. With the first two we are not now concerned: the instrument described in the third, and in the *Etymologicum*,

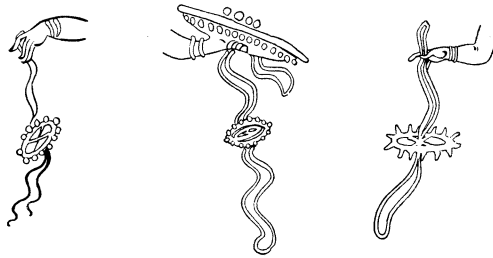


FIG. 4.—FROM APULIAN VASES.

though I know no ancient representation of it, is pretty plainly the *turndun* of Australian aborigines, or bull-roarer of modern England. In Australia this is an oblong piece of wood to the point of which a cord is attached. The instrument is swung in a circle by the cord ¹⁵ and emits a muttering roar which rises in pitch as the speed is increased. That is, in fact, what

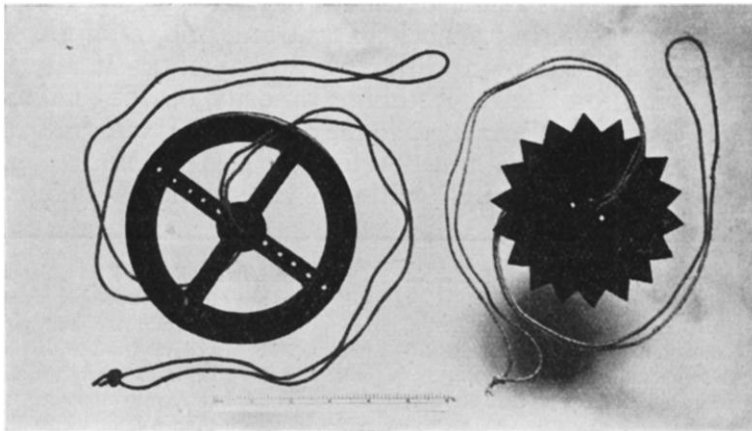


FIG. 5.—ῥυγγες.

Archytas says of ῥόμβοι (Diels, *Vors.* 1, p. 334, ἀσυχᾶ μὲν κινούμενοι βαρὺν ἀφίεντι ἄχον, ἰσχυρῶς δὲ ὀξύν), and the whole performance is very aptly described by Euripides (*Hel.* 1361) as ῥόμβου εἰλισσομένα | κύκλιος ἔνοσις αἰθερία. Similar instruments of different shapes are known from other countries, and I have found the diamond-shaped tin object, shewn in fig. 7 beside a *turndun* from New South Wales, more effective for its size than the larger wooden specimen. Considering the use of the word in

¹⁵ ῥομβεῖν· σφενδονεῖν Suid.

geometry, I think we may assume that the Greek bull-roarer was usually of this pattern.¹⁶



FIG. 6.—"Ιυγξ IN ACTION.

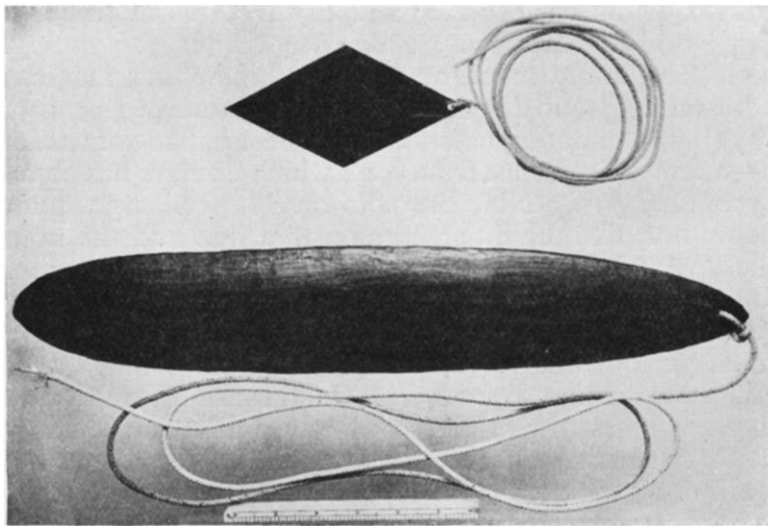


FIG. 7.—BULL-ROARERS.

And here, I think, our difficulties with Theocritus are at an end. At each recurrence of the refrain Simaetha takes up her magic wheel and sets it spinning: at l. 30 she swings a bronze bull-roarer; the purpose

¹⁶ On the bull-roarer see Andrew Lang, *Custom and Myth* (ed. 1904), p. 29. Lang first drew attention to Schol. Clem. Al. in this connexion. The name *bull-roarer*, which is now familiar, seems to rest on his authority. Seeing that ῥόμβοι are more than

once mentioned together with τύπανα (n. 18 below), it is quite likely that the ταυρόφθογγοι μίμοι, which appear in the same company in Aesch. *fr.* 57, are, or include, ῥόμβοι.

is the same, the method, as we had already seen reason to suppose, different. Whether ῥόμβος always means a bull-roarer is a more difficult question which we must now consider.

The passages in Latin literature relating to the *rhombus* are mostly non-committal. They refer to a magic instrument of attraction, but whether it is a wheel or a bull-roarer is no more apparent than in Theocr. 2. 30 or in *A.P.* 6. 165 στρεπτὸν βασσαρικοῦ ῥόμβον θιάσιοιο μύωπα.¹⁷ In one place, however, it might be supposed to be a wheel: Propertius (3. 6. 26) writes *staminea rhombi ducitur ille rota*. With this passage must be considered also *Et. Mag.* 706. 29 ἔστι δὲ τροχίσκος ὃν τύπτοντες ἰμάσι καὶ στρέφοντες ποιοῦσι περιδονεῖσθαι καὶ ψόφον ἀποτελεῖν, Schol. Ap. Rhod. 1. 1139 ῥόμβος· τροχίσκος ὃν στρέφουσιν ἰμάσι τύπτοντες καὶ οὕτως κτύπον ἀποτελοῦσι, 4. 144 τὸ κινούμενον τροχίσκιον ὑπὸ τῶν φαρμακίδων ῥυμβίον καλεῖται (cf. Eustath. 1387. 42 and on Dion. Per. 1134), Schol. Theocr. 2. 30 (an interlinear gloss in two MSS.) ἄτρακτος, ὃ χαλκοῦς τροχὸς ἢ ὁ στερεός. At first sight these passages seem to shew that ῥόμβος and *rhombus* were sometimes used of a wheel, but I doubt whether any weight can really be attached to the glosses. It is evident, in the first place, that ancient scholars were puzzled by the word. Photius writes ὃ ἔχουσιν οἱ ἐπιθειάζοντες ὡς τύμπανον, presumably because ῥόμβος and timbrel occur in conjunction in more places than one.¹⁸ The scholia to Clement, in addition to two definitions of κῶνος and to the three of ῥόμβος mentioned above (p. 5), add ὁ κῶνος καὶ ῥόμβος· εἶδη ὀρχήσεως: those to Theocritus, which are plainly much at sea over Simaetha's magic, and have already, both on l. 17 and l. 30, identified ἵυγξ and ῥόμβος, confound the confusion by stating in both places that the wheel is made of wax and melted on the fire—a foolish inference from l. 28 which Tzetzes has copied into his note on Lycophron 310. Now the note on Theocr. 2. 30 quoted above, though it does not, like the other note on that line and the note on l. 17, mention the ἵυγξ, takes us no further than they do. If you think that the ῥόμβος is the same as the ἵυγξ, it is quite correct to define it as a wheel, and that identification is pretty clearly responsible not only for the note on Theocr. 2. 30, but also for that on Ap. Rhod. 4. 144. The common source of the notes in the *Etymologicum*, in Eustathius, and on Ap. Rhod. 1. 1139 does not betray its origin so plainly, but it introduces yet a new confusion; for when it writes τύπτοντες ἰμάσι, it describes what you do neither to a bull-roarer nor to an ἵυγξ nor to any kind of wheel, but to a whipping-top.¹⁹ The position, in short, is this: ancient scholarship, which

¹⁷ The passages known to me are: Prop. 2. 28. 35 *magico torti sub carmine rhombi*, Ov. *Am.* 1. 8. 7 *torto concita rhombo licia*, *Fast.* 2. 575 *cantata ligat cum fusco licia rhombo* (v. ll. *tenet, fuso, plumbo*) Mart. 9. 29. 9 *Thessalico lunam deducere rhombo*, 12. 57. 17 *secta Colcho luna uapulat rhombo*, to which may be added Lucan 6. 460 *torti magica uertigine fili*.

¹⁸ The gloss perhaps arises from Pindar, p. Ox. 1604 (Schr. 1930, p. 346): σεμνᾷ μὲν κατάρχει | ματέρι παρ μεγάλας ῥόμβοι τυπάνων—the thunder of drums leadeth off the service (Farnell 1. 328), *les timbales*

rondes ouvrent le ban (Puech 4. 148). Pindar uses the word ῥόμβος oddly at *Ol.* 13. 94 and *Is.* 4. 47: seeing, however, that ῥόμβος and τύπανον are elsewhere mentioned as independent instruments in this cult (Ap. Rh. 1. 1139, Ath. 14. 636 A; cf. *A.P.* 6. 165), and that Pindar goes on with κρόταλα and other noises, I suspect that the oddity here resides rather in κατάρχει, and that he means *the bull-roarers lead the timbrels*.

¹⁹ The word ῥόμβος occurs in the list of Dionysus's toys in the Orphic lines on which the scholiast to

is evidently puzzled by the word, has in the second Idyll of Theocritus identified the ῥόμβος with the ἰυγξ-wheel: we have seen reason to think that identification entirely false, and, if it is so, then, on the present evidence, all the glosses which define the ῥόμβος as a wheel must be disregarded. They are in all probability due to that confusion, and quite probably also derived from the commentaries on Theocritus.

There remains, therefore, only Propertius's *staminea rota rhombi*, though our conclusions in this case will no doubt extend to the other occurrences of *rhombus* in Latin poetry. We cannot indeed exclude the possibility that Propertius shared the mistaken belief of Greek scholars that ἰυγξ and ῥόμβος were the same,²⁰ but I think another explanation more probable. *Staminea rota* would perhaps be a suitable poetical description of the ἰυγξ spinning on its two strings: I suggest, however, that it is more apposite of the bull-roarer circling on the end of its cord (to which Euripides had already applied the adjective κύκλιος), and that that is in fact Propertius's meaning. Whether *rota* means the circular track of the instrument²¹ I will not discuss, since a bull-roarer, if swung fast enough, really looks like a wheel and *rota* may have its ordinary meaning.

The bird *inyx* is mentioned by Pliny (*N.H.* 11. 256): otherwise the word, if it occurs at all in Latin, occurs only in a list of magical materials quoted by Apuleius (*Ap.* 30) from Laevius, where Scaliger substituted *trochisci*, *inynges*, *taeniae* for the MS. *trochiscili unges taeniae*, and most editors print *trochiscili unges*. Even supposing that *inynges* is correct and means the instrument, not the bird, its left-hand neighbour shews that the word need have little claim to be considered Latin. If, therefore, *inyx* is not Latin and *rhombus* means *bull-roarer* and has failed to establish its claim to any other magical meaning, what is the Latin for the instrument which the Greeks called ἰυγξ? If Servius is to be believed, it is *turbo*, for at *B.* 8. 21 he translates Theocritus's refrain *o turbo maritum meum domum adducito*. This word occurs in a magical connexion only in Horace's prayer to Canidia, *Epod.* 17. 7 *citumque retro solue solue turbinem*, where the ancient commentators are silent except for notes in schol. 17 which provide unhelpfully both ἰυγξ and ῥόμβος as explanations. Neither Horace's line nor the other uses of the word *turbo* help us much to decide its meaning. It must be a revolving instrument of some sort, and in default of further information we ought perhaps to accept Servius's equation; but for my own part I should do so with grave misgiving. In the first place the ancient

Clement is commenting: κῶνος καὶ ῥόμβος καὶ παίγνια καμπείγνια | μῆλ' αὖτε χρύσεα καλὰ παρ' Ἑσπερίδων λιγυφώνων (cf. *Orph. Fr.* 31. 29 K.), and, together with ball, knuckle-bones and castanets, as a human child's toy at *A.P.* 6. 309. Κῶνος, which is ambiguously glossed στρόβιλος by Hesychius and schol. Clem., seems to mean *top*. Schol. Clem., as we have seen, goes on to equate κῶνος and ῥόμβος. Hesychius has βέμβικίζει· ῥομβεῖ· βέμβικος δίκην· ῥόμβου τρόπον· βέμβιξ· ῥόμβος: see Lobeck, *Aglaophamus*, p. 699. Possibly, therefore, the word really has this meaning and the reference to whipping belongs to that sense rather than to a mere misunderstanding-

ing. In case it may save somebody trouble, I will add that a geometrical cone, if swung by its apex, does not, and cannot, produce the sound of a bull-roarer.

²⁰ Theon, to whose commentary some at any rate of our scholia go back, must have been a near contemporary. His father Artemidorus died, of nervous breakdown after meeting a crocodile, apparently in the first half of the first century B.C. (*Hermes* 35. p. 543).

²¹ At Val. Fl. 5. 414, Sen. *H.F.* 182, *rota* is the circular course of the moon and the year respectively.

commentators on Virgil appear to have used the commentaries on Theocritus,²² and Servius may well have shared their confusion and equated ἵυγξ and ῥόμβος: in the second place the ἵυγξ is an instrument which must necessarily rotate first in one direction and then in the other, and, if Horace knew what he was talking about, the appeal to reverse direction would be less appropriate to an ἵυγξ than to a bull-roarer or some other instrument which could rotate continuously in the same direction.²³ Further: the

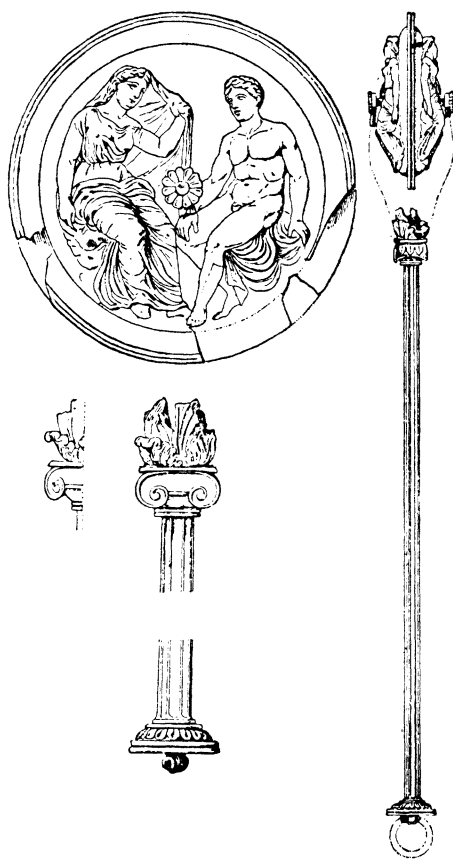


FIG. 8.—BRONZE IN BERLIN.

ἵυγξ-wheel is mentioned by Theocritus and by an Alexandrian epigrammatist (p. 3); after them, though the word ἵυγξ is used, so far as I am aware, its sense is always metaphorical except perhaps once in Lucian.²⁴ Nor do I know any representation of the instrument later than 300 B.C.

²² Wendel, *Ueberlieferung u. Entstehung d. Theokritscholien*, p. 68.

²³ Elsewhere *turbo* means *spindle* and *top*, and as both these have also cropped up in connexion with ῥόμβος (p. 8 and n. 19), it is natural to inquire whether either meaning will serve here. Spindles were the object of superstition in Italy (Pliny *N.H.* 28. 28), but I know of no evidence that either they

or tops were used in magic. The magic papyri mention στροβίλοι several times, but in all cases the context seems to preclude the meaning *top*. The adjective δεξιός twice attached to them (*Pap. Gr. Mag.* 2. 25, 13. 9) suggests perhaps shells or pinecones with a right-handed spiral.

²⁴ *de Dom.* 13 ὥσπερ ὑπ' ἱυγγος ἡ Σειρήνος τῷ κάλλει ἐλάκμενος.

except the classicising fresco from Pompeii,²⁵ and neither painter nor writer is valid evidence for its use in his own day. Moreover, the magic papyri, which date from the first five centuries of our era and are full of love-magic, contain no mention of it.²⁶ This silence together with the very shadowy evidence of its existence in Latin literature invites the suspicion that it may have passed out of use.

No specimens either of ἰυγγες or of ρόμβοι are known to exist. Either might easily pass unrecognised, and it is possible that specimens lurk undetected in the repositories of our museums, but I do not think it very probable. Simaetha's bull-roarer was of bronze, and Hekate's symbol is one of iron (*Pap. Gr. Mag.* 4. 2336), but the σανάδιον of the glosses shews wood to have been the usual material. Niko's dedicatory ἰυγξ, if it ever existed, may have been made of amethyst and gold, but for practical purposes the wheel must be light, and either wood or very thin metal seems the likely material. It would be a lucky chance if either ρόμβος or ἰυγξ survived. Though, however, I cannot point to specimens of either of the instruments we have been discussing, there are in Berlin, Paris and London objects which have been thought to be ἰυγγες. All are of the fourth century and are said to come from Corinth: they are round objects formed of two shallow bowls of bronze joined together. These are pierced through the centre, and mounted on a forked rod so that they can revolve; and three of them are ornamented with repoussé designs repeated, or nearly repeated, on the two sides. The first of these designs (fig. 8) represents a draped woman conversing with a young man; the second (fig. 9) a man and a woman with thyrsi; the third (reproduced in fig. 10 with two plainer specimens)²⁷ a seated child. It is extremely difficult to guess what purpose these things may have served, and since revolving objects are used in attractive magic, it is possible that they may have had some such function. The subjects of the decoration, however, do not suggest love-magic, the implements themselves seem over-elaborate for such a purpose, and in any case they have little claim to the name ἰυγξ.²⁸

For completeness' sake one other instrument mentioned in literary

²⁵ It should perhaps be mentioned here that two Italic pastes of the 2nd–1st century B.C. (Furtwaengler, *Beschr. d. geschn. Steine im Antiqu.* 956, T. 12, *Ant. Gemm.* T. 24. 55, my fig. 11: King, *Antique Gems and Rings*, 1. p. 376) shew a wheel, which has been taken for an ἰυγξ, on a column: over the wheel passes a cord, of which one end is held by Eros, the other by a winged female figure whom Furtwaengler calls Nemesis-Psyche. I do not understand this representation, but, as the cord passes round the circumference and not through the hub of the wheel, it is unlikely that the wheel is an ἰυγξ: cf. *Hor. C.* 3. 10. 10.

²⁶ The ρόμβος is not common there but it occurs at least twice—once as an attribute of Hekate (*Pap. Gr. Mag.* 4. 2336) and once in ritual (*ib.* 2296): ρόμβον στρέφω σοι κυμβάλων οὐχ ἄπτομαι—that is, 'I am using attractive and abstaining from apotro-

paic magic' (n. 2 above).

²⁷ The Berlin example is figured from *AA.* 1894, p. 119, the Louvre example from De Ridder, *Bronzes ant. du Louvre*, pl. 76. 1694. Of the London examples two are *BM Bronzes* 878, 879: the third came to the Museum from the Preston collection. The London specimens are described as children's toys, and certainly they would trundle better than they would spin. The Louvre specimen measures 1' 6½"; B.M. 878, 879, 1' 2¼" and 9¾", respectively. The Berlin specimen, when complete, was probably a little shorter than that in the Louvre.

²⁸ My friend Professor G. A. S. Snijder calls my attention to an Italian skyphos in Geneva published by Deonna (*Rev. Arch.* 1916, 2. 252) and connected by him with magic wheels. The representation is mysterious, but I see no reason to think that he is right.

sources deserves a word. It is described by Psellus (Migne, *Patr. Gr.* vol. 122, 1133): 'Εκάτινος στρόφαλος σφαῖρά ἐστι χρυσῇ μέσον σάπφειρον περι- κλείουσα, διὰ ταυρείου στρεφομένη ἱμάντος, δι' ὅλης αὐτῆς ἔχουσα χαρακτῆρας, ἣν δὴ στρέφοντες ἐποιοῦντο τὰς ἐπικλήσεις. καὶ τὰ τοιαῦτα καλεῖν εἰώθασιν ἱυγγας, εἴτε σφαιρικὸν εἶχον εἴτε τρίγωνον εἴτε καὶ ὅτι σχῆμα. ἃ δὴ δονοῦντες τοὺς

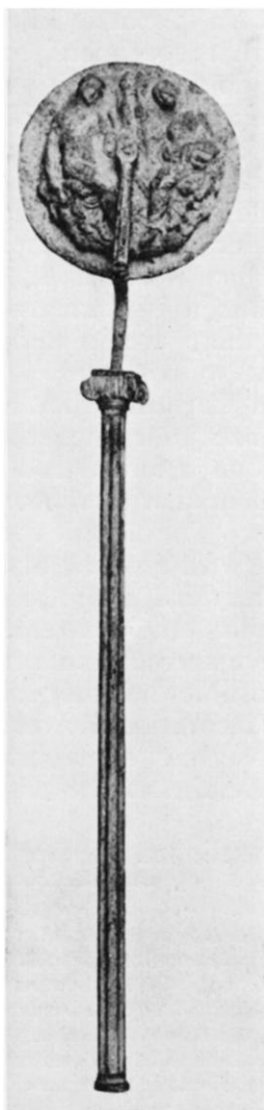


FIG. 9.—BRONZE IN THE LOUVRE.

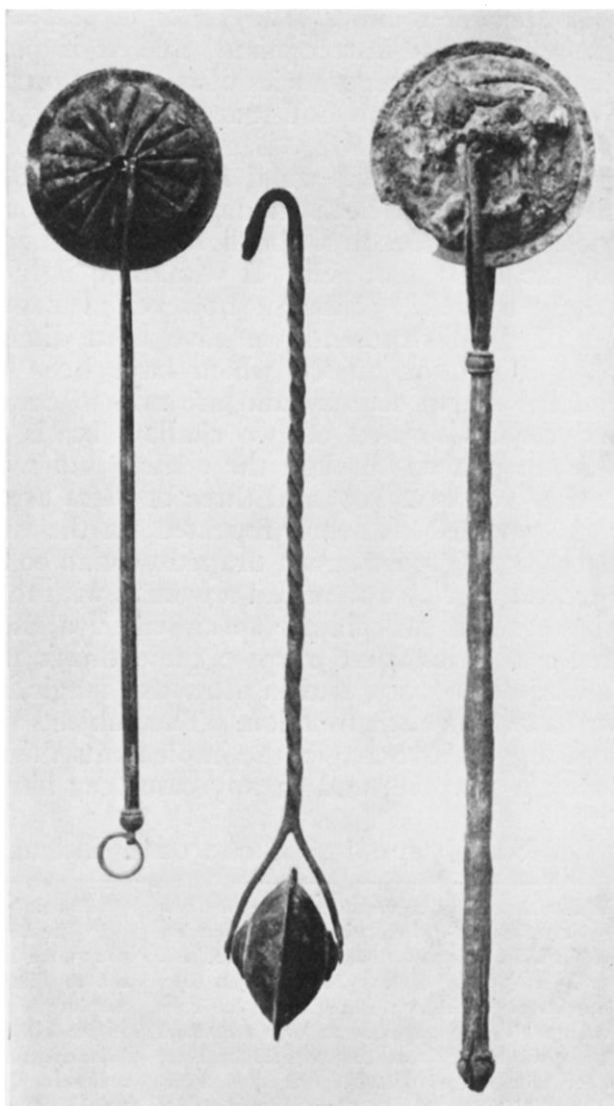


FIG. 10.—BRONZES IN THE BRITISH MUSEUM.

ἀσῆμους ἢ κτηνώδεις ἐξεφώνουν ἦχους, γελῶντες καὶ τὸν ἄερα μαστίζοντες. A closely similar description occurs in Nicephorus Gregoras (*ib.* vol. 149. 540), who, if his text is trustworthy, calls the instrument 'Εκατικὸς στρόφος and says that the ἐπικλήσεις, not the objects, were called ἱυγγες. I do not think this instrument, whether called ἱυγξ or not, of importance for our

present inquiry. The χαρακτήρες with which it is covered remind one of the curious concave disc found with other magical implements at Pergamum: ²⁹ this is divided into thirty-two fields engraved with letters and other signs and was probably used for divination, like the Δημοκρίτου σφαῖρα προγνωστικὸν ζωῆς καὶ θανάτου of a Leiden magic papyrus (*Pap. Gr. Mag.* 12. 351).

If the golden ἑγγυες ³⁰ which are said to have hung from the roofs of a palace in Babylon and of a temple of Apollo at Delphi (*Philostr. Vit. Ap.* 1. 25, 6. 11) are not pure fairy-tale, I will not attempt to guess what they may have been. ³¹

A. S. F. Gow.

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²⁹ R. Wünsch, *Antikes Zaubergerät aus Pergamon*, p. 45, Taf. 2.

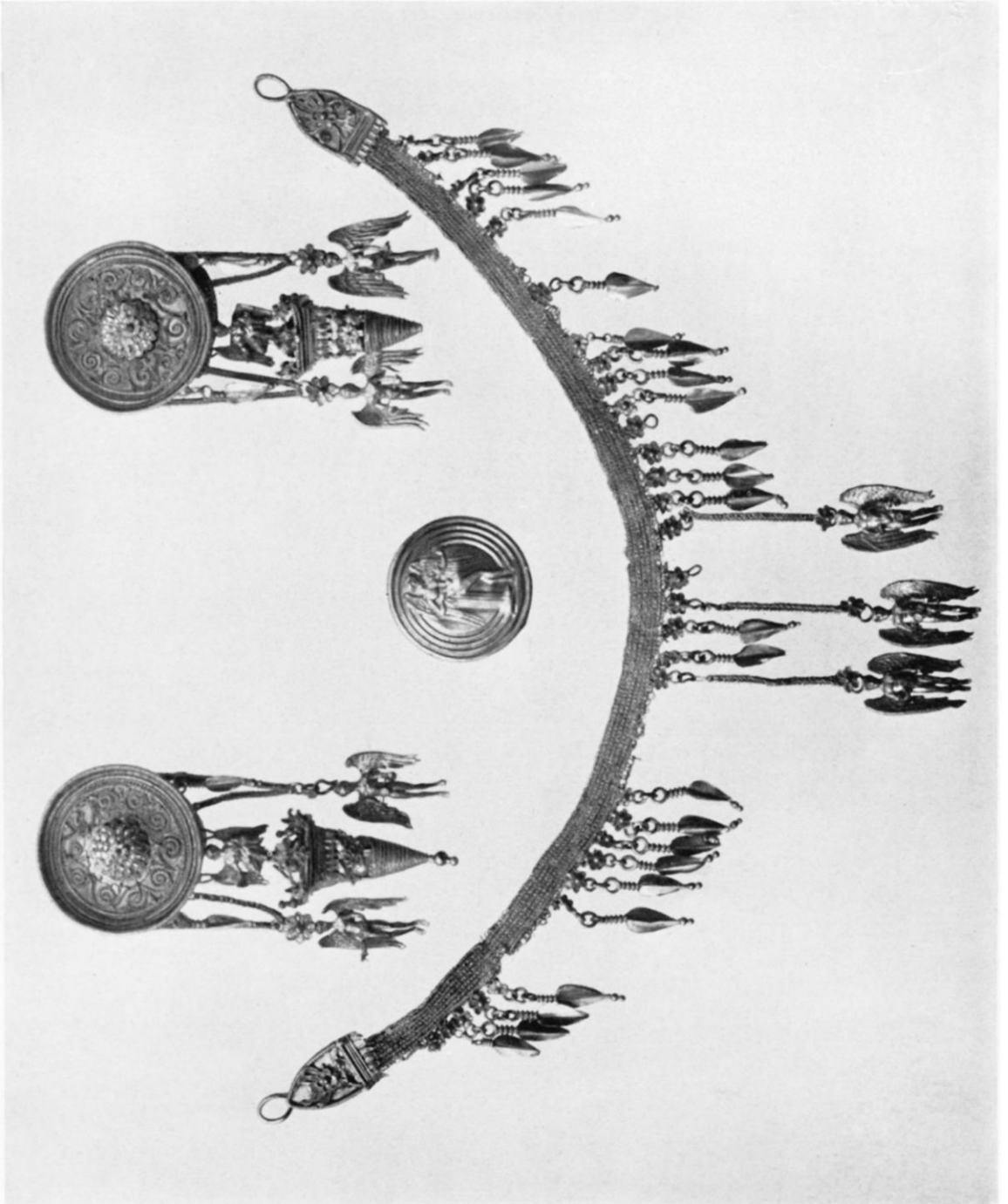
³⁰ See on them Cook, *Zeus*, 1, p. 258.

³¹ I am indebted to the Trustees of the British Museum for permission to reproduce objects in the Museum: to Dr. R. Zahn in Berlin for the imprint

reproduced in fig. 11 and for various information: to Mr. T. C. M. Winwood for the photograph reproduced in fig. 6. The substance of this paper was read to the Cambridge Philological Society on Oct. 26, 1933.



FIG. 11.—PASTE IN BERLIN. (See n. 25.)



GOLD ORNAMENTS IN THE BRITISH MUSEUM

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